ART GALLERY OF ONTARIO

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Constructing the Canadian Collection

BY MERIKÉ WEILER

A COLLECTION IS ALWAYS THE SUM OF PRESENT REALITIES AND past circumstances. Even today, in the holdings and emphases of the Art Gallery of Ontario's Canadian Historical Collection, we can still see traces of the passions and prejudices, the initiative and idealism, of turn-of-the-century founders such as artist George Reid and the powerful collector, Sir Edmund Walker.

Formally inaugurated as the Art Museum of Toronto in 1900, the Gallery – in idea, at any rate – actually dates further back to the Educational Museum of Upper Canada, which opened in 1857 "with a view to encourage the Fine Arts in Canada." In 1900, a new Art Museum Committee brought together artists, critics, connoisseurs and a group of Toronto benefactors, whose Social Register names – Massey and Osler, among others – would figure prominently in the fledgling Gallery's development.

Over the decades, gifts, bequests and advice from individual donors – augmented by public subscription funds and assistance from corporations, the Volunteer Committee, and, more recently, such government organizations as the Cultural Property Export Review Board – have continued to play a crucial role in shaping the Canadian Collection.

From mid-century, curators have increasingly put their stamp on the collection. Dennis Reid, the curator since 1979, has greatly increased its strengths – works by the Group of Seven, for example, and 19th-century masters such as Lucius O'Brien – and buttressed weaknesses through a broad range of exhibitions and acquisitions.

Meriké Weiler: Painted in 1917, the year Tom Thomson died, The West Wind *has long been an icon of Canadian art. How did it come into the AGO collection?*

Dennis Reid: *The West Wind* was acquired in 1926 through Dr. James MacCallum, Thomson's friend and patron, who took on the responsibility of managing the artist's estate. He did his best, for example, to make sure that important pictures were placed in public institutions and, ultimately, left his own, very large collection to the National Gallery of Canada. He also wanted the Art Gallery of Toronto, as it was known then, to represent Thomson in a significant way – and 1926 provided an impetus, with the Gallery opening the Walker Court and a suite of galleries, as part of its first major architectural expansion beyond the original building. Since the Gallery had next to no purchase funds, MacCallum persuaded the Canadian Club of Toronto to raise money for the painting. By 1926 the Group of Seven had had five exhibitions at the Gallery. That year also marked the publication of F.B. Housser's famous book, *A Canadian Art Movement: The Story of the Group of Seven*. So *The West Wind* was a historical purchase – the people involved were also casting a strong vote for the Group of Seven's place in history.

It sounds as though a relatively small group believed those artists had genuine national significance. Or was that perception more widespread?

Interestingly enough, the popular press became antagonistic around 1926, ridiculing the Group's nationalist aspirations and desire to create something new and different. But the artists did have the firm support of prominent collectors like Sir Edmund Walker, who first showed them publicly by backing an exhibition of sketches brought back from their first 1918 trip to Algoma. So they showed here, as an unnamed group, before the now-famous 1920 exhibition in the Long (now the E.R. Wood) Gallery.

Most people probably know little about Sir Edmund Walker beyond recognizing the name, perhaps, of the Gallery's neoclassical Walker Court.

Chancellor of the University of Toronto, Sir Edmund Walker was a banker and a remarkable, energetic collector in a number of areas, including Asian art (especially Japanese prints and ceramics) and international etchings. Instrumental in starting the Royal Ontario Museum, he was one of the founders of the Art Gallery of Toronto, and served for years as president of both boards. From about 1911, again for a period of years, Walker was the chairman of the National Gallery of Canada's advisory board. So he headed up the boards of three of the country's most important cultural institutions, at a time when boards were very active in day-to-day administration. The Gallery didn't even have a director then and the one curator would have followed the board's bidding on acquisitions and exhibition programming. Byron Edmund Walker was a great force in the cultural sphere. Fundamentally, he shaped what is now the Art Gallery of Ontario.

Top left, counterclockwise: Dennis Reid, curator of Canadian historical art since 1979.

Tom Thomson's *The West Wind* was purchased for the Gallery by the Canadian Club of Toronto in 1926.

Edmund W. Grier, *Portrait of the Artist's Children, the Twins John and Sylvia*, oil on canvas, c.1909, purchased with donations from AGO Members in 1991.

Charles E. Comfort's 1934 oil on plywood, *Portrait in August*, was donated to the AGO by the artist in 1991.

Franklin H. Carmichael's 1927 oil, *North Shore, Lake Superior*, was purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act in 1991.

The balance of power has definitely changed. Nowadays, boards tend to act as advisors.

The separation between policy and professional execution is clearly drawn in this day and age . . . I should also point out that even though the Gallery was largely begun through the efforts of a handful of wealthy benefactors, artists like George Reid (he was president of the Ontario Society of Artists and principal of the Ontario College of Art) played a very active role as well. However, and that was both the Gallery's strength and weakness, collectors did shape policy and direction during the formative years. On the plus side: collectors identified their interests with those of the Gallery, so there was substantial support through donations, bequests and other forms of encouragement. The Group of Seven, for example, enjoyed a continuing support. That's the reason our holdings have such resonance.

Are there significant changes in the way works of art tend to enter the collection today?

We now raise annual purchase funds from the Gallery membership, among other things. And there's been a great change in scale, of course. This is a larger, more complex institution that addresses the community at many more different points than it did back in 1926, when a tight group was involved in the direct support and running of the Gallery.

A powerful, interested elite?

In a way. Toronto itself was tight: the city certainly didn't show the diversity it does today. Yet, from the mid-1920s through the '50s, there were also collectors like Charles Band, J.S. McLean and Dr. Harold Tovell. Risktakers in many ways, they were responsive to artists' concerns and needs as well. In 1926, for example, Lawren Harris wanted to bring the Société Anonyme, Katherine Dreier's collection of international abstract art, to the Gallery. When the Gallery turned Harris down, Harold Tovell (a good friend of Harris's) worked hard to force the board to accept the idea and, shortly after, became the chair of the Gallery's first education committee . . . Charles Band, a later supporter of Arthur Lismer who set up the education program here (the Gallery School, which opened in 1931, remains one of Lismer's legacies), also gave several of the works we value most in what is now the Canadian Historical Collection. Among them: Paul-Émile Borduas's 1945 *Woman with Jewel* and his black-and-white *3+3+2* of 1956, plus Emily Carr's expressive 1929 *Indian Church*.

What are the strengths of the Canadian Collection? Are there areas you're reshaping or expanding?

Among our strengths – we're still adding to those areas as well – is a group of landscape paintings from the Victorian period, including Lucius O'Brien's 1879 *Northern Head of Grand Manan* (originally owned by George Brown, the founder of the *Globe*, it ended up in Scotland and was finally repatriated in 1981) and, a 1990 purchase, Otto Jacobi's heroic *Morning on the Upper*

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The Artists' Mecca: Canadian Art and Mexico

BY CHRISTINE BOYANOSKI

NINETEEN NINETY-TWO IS THE YEAR OF THE COLUMBUS Quincentenary, an anniversary that has prompted a "rediscovery of the Americas." It is an appropriate time to acknowledge the cross-cultural contacts between Canada and Mexico, our southernmost neighbour on the North American continent. Canadian artists first became aware of Mexico in the mid-1930s, and began venturing south in increasing numbers over the following two decades. The attraction continues today, as artists are drawn by the vivid colours, exotic culture and favourable climate that Mexico has to offer. But what was it that made Mexico an artists' Mecca in the 1930s?

The exhibition *The Artists' Mecca: Canadian Art and Mexico* examines the historic roots of this tradition. In 1932 Dr. Élie Faure wrote that "societies, like persons, have love affairs, when a certain object or point of view is preferred to another. Methods, sciences and the forms of art are continually changing to meet new desires and new needs for expression." Although the pleasant climate and affordable living conditions in Mexico undoubtedly attracted many artists, there were other important factors that contributed to what became an international "love affair" with the country.

Canadian artists first became aware of Mexico through the activities of the Mexican muralists Diego Rivera (1886-1957), José Clemente Orozco (1883-1949) and José David Alfaro Siqueiros (1896-1974), who were working in the United States. Rivera's controversial mural commission for the Rockefeller Center in New York in 1933, and Orozco's murals (completed in 1934) at Dartmouth College, Maine, were widely publicized. Inspired by their example, many Canadians who travelled to Mexico in those early days – Harry Mayerovitch, Stanley Cosgrove, Arnold Belkin, Fred Ross – made the trip initially to study mural painting.

The concept of "muralismo," or the mural movement, became inseparable from Mexican nationalism in the 1920s, and the early murals of the triumvirate (Rivera, Orozco, Siqueiros) and others were replete with images of Mexican history and culture. These murals were painted on public buildings as part of a major program instituted in 1921 by the Ministry of Public Education after the Revolution to encourage awareness and pride in Mexican culture. That same year, the Union of Mexican Workers, Technicians, Painters and Sculptors was established, and in their manifesto they repudiated easel painting for being essentially aristocratic and hailed mural painting as the truly democratic art form. That these monumental works were public property to be shared among all the people was part of their attraction, and their success in reaching a broad audience is evident by the international attention the murals received.

The Mexican artists also favoured lithography as a medium, once again because lithographic prints had the potential to reach a wide audience. *The Artists' Mecca* features a number of lithographs purchased by the Art Gallery of Toronto in 1944 from an important travelling exhibition held here in 1943, entitled *Mexican Art Today*. Examples by Orozco, Siqueiros, Rivera, Jésus Escobedo and José Chavez Morado illustrate the type of work to which Canadians were being exposed in style and subject matter. This exhibition was well received by contemporary audiences, and critic Graham McInnes ventured so far as to predict that it would have an effect in Canada similar to that of the 1913 Armory Show, which introduced Americans to European Modernism on a large scale. He pointed out that the greatest lesson to be drawn from the show was "the importance of having both the artist and public moving forward on the same social or emotional wave ...!" He made these observations at a time when the artist's role in society was being re-evaluated in Canada as well as internationally, and the Mexicans provided the best example of the successful integration of the artist in society at that time. In the United States during the Depression, the Works Progress Administration (WPA) was modelled on their example.

Ron Spickett (Canadian, b. 1926), *Antagonists*, 1956, oil on canvas, collection of Glenbow Museum, Calgary, Alberta.

Reva Brooks, (Canadian, b. 1913), *Sara, Marfil, Guanajuato, Mexico*, c.1954, gelatin silver print, Mrs. Ayala Zacks Abramov.

An important spin-off of the mural movement was the innovative use of experimental materials by the muralists, particularly Siqueiros, whose consistent use of the synthetic medium pyroxylin (whose trade name was duco) prompted his friends to call him "Il Duco." In 1935 and 1936, Siqueiros led workshops in New York in the use of duco, which were attended by Jackson Pollock and Morris Louis. The influence that this had on the course of painting in the United States cannot be overemphasized.

The Art Gallery of Ontario is the second stop for *The Artists' Mecca: Canadian Art and Mexico* which first opened at the Station Gallery in Whitby. During its provincial tour the exhibition will also be seen in Stratford, Windsor and North Bay. While the installation at the AGO is a selection from the larger exhibition, it still contains a representative number of works in a variety of media by Canadian artists who were touched in some way by the experience of Mexico between the years from 1935 to the late 1950s. Works by expatriates Leonard and Reva Brooks (permanent residents of San Miguel de Allende in Guanajuato since the late 1940s), works by artists who made occasional visits (Jack Humphrey, York Wilson), and works by those who visited just once (W.J.B. Newcombe) will be seen in the company of some Mexican examples for purposes of comparison. It will be interesting to see how artists familiar to us in a different context reacted to another culture, particularly contemporary artists whose careers were still in their formative stages when they first ventured south – Ron Spickett, Roy Kiyooka and Toni Onley, for example.

Mexico offered something to each new generation of Canadian artists: exotic subject matter, distinctive light and natural forms, an example of a socially oriented art, or the opportunity for experimentation in an environment that supported creative activity. *The Artists' Mecca* will enliven the walls of the Sandra Rotman and Nicholas Fodor galleries through the final days of winter, from March 7 until April 12. A fully illustrated catalogue is available.

Christine Boyanoski is associate curator of Canadian historical art at the AGO.

Alfred Joseph Casson 1898–1992

SINCE THE DEATH OF A.J. CASSON ON FEBRUARY 19, MUCH has been written and said about him and his contribution to painting in Canada. He will be remembered chiefly for his affiliation with the Group of Seven, Canada's group of national landscape painters that first showed collectively at the Art Gallery of Toronto in 1920. Casson was a late arrival to the Group, having been invited to join by his friend and mentor Franklin Carmichael in 1926. His many contributions to the Canadian art world over a sustained period have secured him a position of national stature.

Casson's contribution to Canadian art was multifaceted. He felt that his unique contribution lay in his depiction of the cottages and houses of rural Ontario, just as A.Y. Jackson had done for Québec. From the 1940s he worked in a conservative modernist style, typified by the AGO's *Country Store*, 1945. He was a founding member of the Canadian Society of Painters in Watercolour in 1926, and in addition to being a Royal Canadian Academician and a member of the Ontario Society of Artists, exhibiting regularly with these bodies, he acted for a time as their president. He was also a member of the Canadian Group of Painters, the successor to the Group of Seven.

A.J. Casson was also active in the affairs of the Art Gallery of Toronto, serving as an elected member of council from 1944 to 1959, and as vice-president through most of the 1950s. He served on various collection and exhibition committees in the 1940s and 1950s, and in 1954 penned a plea to the membership in the Annual Report, pointing out the deplorable state of underfunding from which the (then) Art Gallery of Toronto was suffering.

The Art Gallery of Ontario collection contains 28 works by Casson, including canvases, oil sketches, prints and watercolours – a medium at which he was particularly adept. When the new Canadian historical galleries open early next year, his work will be displayed along with that of the other Group members, and will stand as a memorial to the man who has come to represent a living link with the past for this generation of Canadians. – *Christine Boyanoski, associate curator of Canadian historical art at the AGO.*

Meeting of the Canadian Society of Painters in Watercolour in the Grange library, c.1930. From left to right: Joachim Gauthier, Franklin Carmichael, A.J. Casson, Lawren Harris and Thomas W. McLean.

Alfred J. Casson, *Country Store*, 1945, oil on insulite, AGO purchase, 1945.

CANADIAN COLLECTION *continued from p.1*

Ottawa, painted in 1868, one year after Confederation. We've also been developing the academic figure painters who followed, with important acquisitions of works by George Reid, Robert Harris and Paul Peel. What else? Gifts from the estates of Frances Loring and Florence Wyle have helped to give focus to the sculpture collection, and we're also concentrating on early 20th-century paintings, including symbolist landscapes by the Group of Seven, plus work from the '40s and '50s.

Given limited funds, a sagging economy and the astronomical prices established for art in the 1980s, acquisitions must be difficult today.

They are. Even though, for example, ours is one of the collections that defines the achievements of the Group of Seven, there are still significant gaps. And since it's next to impossible for a public institution with limited funds to buy works today, we continue to be dependent on generous and sympathetic donors. As of last year, that includes artists: a Charles Comfort, Greg Curnoe, or Michael Snow can now donate historical works (that is, pre-1960) and receive tax benefits like other donors. I should also mention the federal Cultural Property Export Review Board. Set up to protect Canada's heritage, it offers, among its mechanisms and policies, grants for the repatriation of works of art. Occasionally, surprising as it seems, great Canadian works turn up abroad: Franklin Carmichael's 1927 *North Shore, Lake Superior* is an excellent example. Brooding, spiritual, the landscape dates from the period when Carmichael was particularly close to Lawren Harris and was most deeply involved with Theosophy, one of the interests they shared. About a year ago, the canvas suddenly turned up in London – bought by an Englishman in the early 1930s, it had dropped completely out of sight. With the help of the Cultural Property Export Review Board, we were able to negotiate a purchase and bring Carmichael's painting back to Canada.

Meriké Weiler is a Toronto writer on the arts.

Back and Forth: Early Cinema and the Avant-Garde

BY JIM SHEDDEN AND BART TESTA

THE FIRST PERIOD OF CINEMA (APPROXIMATELY 1895-1907) saw the invention of the film apparatus, the quick evolution of cinematic forms and the start of the movie industry. For the past decade and longer, film culture has witnessed two projects converging on this first era of film history, the first of these weaving through avant-garde film since the end of the 1960s, and the second stemming from innovative research in film history that took hold at the end of the seventies. This series brings the two projects into a dramatic juxtaposition through screenings that array works from this first era of film production alongside major experimental films that have taken early cinema as their subject matter.

The first program weaves together the first films of the Lumières with avant-garde works that consider the very origins of cinema. The second program offers a sampling of films associated with Thomas Edison. The early Edison films were of studio portraits, and are a primal instance of cinematic voyeurism in both their subject matter and composition. Among avant-garde films, it is the early work of Andy Warhol that marks a return to the original Edison style.

The third program offers three of the favoured genres of early cinema: the panorama, the travelogue and the disaster film. These genres are juxtaposed with recent experimental films that distil the meaning of these predominant modes of early cinema. The fourth program offers a sampling of the magic and adventure films of Georges Méliès and those he influenced, films that are characterized by tableau construction, dream-like forms and an indulgence in the fantastic that would later inspire the Surrealists' film imagination.

The fifth program assembles a wide-ranging set of multi-shot films, the chase being the most narratively complex of early genres and the basis of many later

Andy Warhol, *Kiss*, 1963, collection Museum of Modern Art, New York.

developments in the use of screen space and editing. René Clair and Francis Picabia's *Entr'acte* and Ken Jacobs's *Tom, Tom, the Piper's Son* are two masterworks of the avant-garde that, about forty years apart, revisit the chase and discover within it an imaginary plenitude of the cinema itself. The sixth program revolves around Noël Burch's *Correction Please, or How We Got into Pictures*, an allegorical and satirical film that describes the evolution of narrative film as a seduction drama. Although it is an experimental film, it draws on the new historiographical scholarship of early film and, hence, serves as a meeting point between the avant-garde and academic historical study.

The seventh program is devoted to the avant-garde films of Hollis Frampton. Frampton's work represents the first sustained interest in early cinema. In the 1970s, his call for a "meta-history of film" that would disclose "a coherent wieldy set of discrete monuments, meant to inseminate resonant consistency" into the art of film, resulted in a number of films in his own (incomplete) epic film cycle, *Magellan*, from which three films are shown in this program. The program begins, however, with Stan Brakhage's *Murder Psalm* and Frampton's *Works and Days*, the former offering a paradigm of appropriation of earlier films into newer ones, and the latter exemplifying Frampton's early interest in found films. *Glorial*, an autobiographical film that beautifully superimposes a genealogy of film art on the genealogy of the artist himself, serves as the climax of the series.

Jim Shedden is assistant programmer, AGO Film department. Bart Testa, guest curator for Back and Forth, *teaches Cinema Studies and Semiotics at the University of Toronto.*

Georges Méliès, *The Man with the Rubber Head*, 1902, collection Museum of Modern Art, New York.

Back and Forth: Early Cinema and the Avant-Garde
Tickets ($5) may be purchased one hour before screenings outside the Jackman Hall (McCaul St. entrance), at AGO Information (Tue to Sun, 11am–5:30pm, Wed to 9pm), or by telecharge with major credit cards. 977–0414 ext268.

Back and Forth: Early Cinema and the Avant-Garde was curated for the AGO by Bart Testa and made possible by a generous grant from The Canada Council, and through the cooperation of The International Museum of Photography at George Eastman House, The Library of Congress, The American Federation of Arts, and the Circulating Film Library of the Museum of Modern Art in New York. The Ken Jacobs performances are co-presented with the Innis Film Society.

A brochure listing films on each program is available at the AGO.

Fri Apr 24, 7pm
Original Gestures and Primary Views
Includes films by Hollis Frampton, John Stratton, Al Razutis, Louis and Auguste Lumière, Bill Brand, Malcolm Le Grice, and Thomas Edison.

Tue Apr 28, 7pm
Closer Now: Edison and Others
Includes films by Thomas Edison (directed by Edwin Porter), G.A. Smith, Andy Warhol, and others.

Thu Apr 30, 7pm
Travelogues and Traversals
Includes films by Thomas Edison (directed by Edwin Porter), Louis Lumière, Hollis Frampton, Joyce Wieland, David Rimmer, Ernie Gehr, Cecil Hepworth, and others.

Fri May 1, 7pm
Méliès: Wand, Camera and Tableau
Includes films by Al Razutis, Kenneth Anger, Georges Méliès, Ferdinand Zecca, Edwin Porter, the Pathé Co., Red Grooms and Rudy Burckhardt, and others.

Tue May 5, 7pm
Chases and Other Frenzies
Includes films by Sigmund Lubin, Cecil Hepworth, René Clair and Francis Picabia, Ken Jacobs, and others.

Thu May 7, 7pm
Correction Please
Includes films by Sigmund Lubin, Thomas Edison, the American Vitoscope and Biograph Company, the Pathé Co., Ferdinand Zecca, Edwin Porter, Cecil Hepworth, Noël Burch, and others.

Fri May 8, 7pm
Hollis Frampton: Toward a Meta-History of Cinema
Includes films by Hollis Frampton and Stan Brakhage.

Thu May 14, 7pm
Ken Jacobs in Performance I
The Impossible: Southwark Fair (1975, 3-D)
This marketplace film tableau of *Tom, Tom, the Piper's Son* is based on an etching by Hogarth and is accompanied by Irish, Scottish and English folk music.

Fri May 15, 7pm
Ken Jacobs in Performance II
The Subcinema (1990, 3-D)
A performance in four parts. *Chronomoter, Opening the 19th Century: 1896* and *Phonograph*. "The 'feature' is a Rorschach image visual-accompaniment to the soundtrack of the Edgar G. Ulmer prophetic horror-classic, *The Black Cat* (1934), here retitled *Better to be Frightened than to Be Crushed*" (Ken Jacobs).

Sat May 16, 7pm
Ken Jacobs in Performance III
Two Wrenching Departures (1989, 3-D)
Jacobs reworks footage of the late Jack Smith and the late Bob Fleischner, both of whom he filmed in the late 1950s, and both of whom died in 1989, Smith of AIDS, and Fleischner of heart and kidney failure.

Sun May 17, 7pm
Ken Jacobs in Performance IV
XOXHEXRXRXDEXSX (1980, 3-D)
"Builds on a 1920 French pornographic idyll. The participants, a man and two women, are imaginative and genuinely involved and the action is detailed and explicit…A flickering effect makes possible something voluptuous and exuberant" (Ken Jacobs).

Chris Gallagher, *Terminal City*, 1982

German Avant-Garde Film of the 1920s

BY JIM SHEDDEN

THE GERMAN AVANT-GARDE OF THE 1920S AND EARLY 1930s made one of the first sustained attempts to employ the film medium as an art form. The filmmakers were by and large artists, for example Hans Richter, the painter whose oeuvre spans Futurism, Fauvism, Cubism and Dada, and Walther Ruttmann, an accomplished architect who was also a painter and musician. To these artists, film offered the exhilarating potential to extend in the temporal realm the aesthetic strategies practised in Cubist and Futurist painting.

The scope of this series is wider than the small handful of films usually taken to be the canon of 1920s avant-garde cinema. In addition to well-known classics – Walther Ruttmann's *Berlin – Die Sinfonie der GroBstadt* and Viking Eggeling's *Diagonal Sinfonie* – rarities are also offered, such as Ruttmann's *Opus 1*, possibly the first purely abstract film, and several of Hans Richter's less-known films, including *Everyday*. The brilliant Bauhaus master László Moholy-Nagy, Hungary's contribution to the German avant-garde, is represented by the film *Lichtspiel schwarz-wieß-grau*. Moholy-Nagy created this innovative work with the use of his light-space modulator, a machine designed to record the infinite gradations of his cameraless photographs.

Ironically, among the filmmakers represented in this series, Oskar Fischinger is simultaneously the most prolific and the most neglected in criticism and scholarship. While the avant-garde is generally considered to have been dormant during the 1930s, Fischinger's artistic output was at its peak during this period and he was a most persistent abstract animator. His body of kinetic abstract films is not only one of the supreme achievements of film art, but a major influence on some of the most significant animators of the American avant-garde, including Jordan Belson, Harry Smith and Canada's Norman McLaren.

Along with the work of Fischinger and Richter, Walther Ruttman's career is highlighted in this series. Ruttman is best known for his film *Berlin – Die Sinfonie der GroBstadt*, a day in the life of Berlin from dawn to dusk, which is a lyrical and often comical musical montage emphasizing the exquisite, geometrical architecture of the city. Although it uses representational imagery, *Berlin* is in a sense a continuation of a project Ruttman began with his early graphic films such as *Lichtspiel – Opus 1-4*, also featured in the series. In both cases, Ruttman celebrates cinema's capacity for temporally animating spatially arranged objects – cut-out geometrical figures in the graphic films, and representational but easily abstractable figures in *Berlin*.

German Avant-Garde Films of the 1920s was curated by Professor Walter Schobert of the Filmmuseum Frankfurt, and is co-presented with Cinematheque Ontario and the Goethe-Institut Toronto.

Jim Shedden is assistant programmer, AGO Film department.

Hans Richter, *Rhythmus 21*, 1921/24

German Avant-Garde Film of the 1920s
All films are at the AGO. Tickets ($5, $4 for AGO and Cinematheque Ontario Members) may be purchased one hour before screenings outside Jackman Hall (McCaul St. entrance), at AGO Information (Tue to Sun, 11am–5:30pm, Wed to 9pm), or by telecharge with major credit cards. 977–0414 ext268. All films black-and-white, unless otherwise noted.

Tue Apr 14, 7pm
Diagonal Sinfonie (Viking Eggeling, 1923, 10 min)
Seelische Konstructionen (Oskar Fischinger, 1926–30, 9 min)
München-Berlin Wanderung (Oskar Fischinger, 1927, 3 min)
R1 – Ein Formspiel (Oskar Fischinger, c.1927, 2 min, col, triple-screen)
Studie 5, 7–12 (Oskar Fischinger, 1930–33, 26 min)
Kreise (Oskar Fischinger, 1933, 2 min, col)
Muratti greift ein (Oskar Fischinger, 1934, 3 min, col)
Komposition in Blau (Oskar Fischinger, 1934–35, 4 min, col)
Allegretto (Oskar Fischinger, 1936, 3 min, col)
Wachsexperiment (Oskar Fischinger, 1921/26, 4 min)
Komposition 1/22 und 11/22 (Werner Gräff, 1922/70, 6 min)
Lichtspiel schwarz-wieß-grau (László Maholy-Nagy, 1930, 6 min)
Barcarole (Rudolf Pfenninger, 1932, 10 min)
Das Geheimnis der Marquise (Lotte Reiniger (c. 1922, 3 min)

Thu Apr 16, 7pm
Rhythmus 21 (Hans Richter, 1921/24, 3 min)
Rhythmus 23 (Hans Richter, 1923/24, 3 min)
Filmstudie (Hans Richter, 1926, 4 min)
Vormittagsspuk (Hans Richter, 1927/28, 10 min)
Inflation (Hans Richter, 1927/28, 3 min)
Zweigroschenzauber (Hans Richter, 1928/29, 3 min)
Alles dreht sich, alles bewegt sich (Hans Richter, 1929, 4 min)
Everyday (Hans Richter, 1929, 30 min)
Lichtspiel Opus 1-4 (Walther Ruttmann, 1919–c.1935, 21 min, col & b/w)
Falkentraum (Walther Ruttmann, 1923, 1 min)
Das Wunder (Walther Ruttmann, 1925, 3 min, col)
Kipho (Guido Seeber, 1925, 4 min)

Thu Apr 23, 7pm
Berlin – Die Sinfonie der GroBstadt (Walther Ruttmann, 1927, 65 min)
Melodie der Welt (Walther Ruttmann, 1929, 55 min)
In der Nacht (Walther Ruttmann, 1931, 10 min)
Weekend (Walther Ruttmann, 1928, music cassette)

Exhibitions

The Artists' Mecca: Canadian Art and Mexico
Artreach 25
Nicholas Fodor and Sandra Rotman Gallery to Apr 12

Barbara Hepworth: The AGO Collection
Artreach 25
Nicholas Fodor and Sandra Rotman Gallery Jul 3–Aug 31

Lyrical Visions: Turn-of-the-Century American Paintings from the AGO
Sandra Rotman Gallery
Sep 4–Oct 15

Carl Beam: The Columbus Suite
Sandra Rotman Gallery
Sep 4–Oct 15

Permanent Collection

Walker Court
Contemporary European and North American paintings.

E.R. & Frank P. Wood Galleries, Richard Barry Fudger Memorial Gallery & Rotunda
Italian Baroque paintings and sculpture, 18th-century French and Italian paintings, 19th-century European paintings and sculpture.

Mary and Harry Jackman Gallery
Two experimental installations focusing on Cornelius Krieghoff and J.E.H. MacDonald's *The Beaver Dam*, 1919.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Moore Ramp
Inuit sculpture.
Beuys, Richter and Polke: Contemporary German art.

Extension Services

1992: Artreach 25

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

John Massey: Six Prints (Contact)
W.K.P. Kennedy Gallery, North Bay
to Apr 4

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario (Contact)
The Lindsay Gallery to Apr 18

The Artists' Mecca: Canadian Art and Mexico
Artreach 25
Art Gallery of Ontario, Toronto
to Apr 12

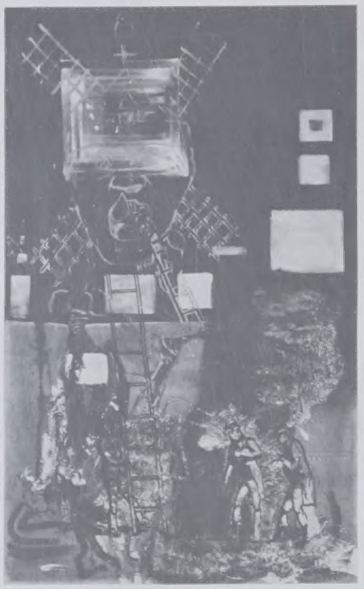
Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Art Gallery of Windsor
to Apr 19

Barbara Hepworth: The Art Gallery of Ontario Collection
Artreach 25
Art Gallery of Northumberland, Cobourg Apr 3–May 10
*Alan Wilkinson, Speakers Service Apr 3

Avant-Garde Classics of the 1920s
Artreach 25
Art Gallery of Northumberland, Cobourg Apr 5,12,26

Uses and Enjoyments of Art for the 1990s
Beyond Bloomsbury II The Canadian Federation of University Women, Oakville
*Ayra Lavallée, Speakers Service Apr 8

"A Real *Amateur*": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints
W.K.P. Kennedy Gallery, North Bay
Apr 9–May 9



Sigmar Polke's mixed media painting, *Sign: Measurement of the Stones in the Wolf's Belly and the Subsequent Grinding of the Stones into Cultural Rubble*, 1980–81, is part of a new installation along the Moore Ramp of provocative works by German contemporary artists in the AGO collection.

Workshop: "How to Use the Gallery" & "Art Education in the School Curriculum"
Thunder Bay Art Gallery
*Sheila Greenspan, Speakers Service Apr 14,15

The Artists' Mecca: Canadian Art and Mexico
Artreach 25
The Gallery/Stratford
Apr 18–May 17
*Christine Boyanoski, Speakers Service Apr 24

"Artists with Their Work" Programs

Micah Lexier: Installation
The Temiskaming Art Gallery, Haileybury to Apr 4

Barbara Astman and Peter Dykhuis
The Art Gallery of Peterborough
to Apr 5

Paul Hutner: Painting
The Gallery/Stratford
to Apr 12

Peter Dykhuis: Painting and Sculpture
The Art Gallery St. Thomas-Elgin, St. Thomas to Apr 19
*Workshops Apr 3–5

Sheila Ayearst: Painting & Photographic Juxtapositions
Tom Thomson Memorial Art Gallery, Owen Sound to Apr 26

Julie Voyce: Graphic Works
Whitby Arts Inc., The Station Gallery, Whitby Apr 4–26
*Workshops Apr 12,25,26

An Whitlock: Sculpture
Dundas Valley School of Art
Apr 13–May 1
*Workshops Apr 14,21,28

Barbara Astman: Photographic Works
Thunder Bay Art Gallery
Apr 10–May 10

Courses

Understanding Post-modernism: An Introduction to Art of the '80s
Dot Tuer
Jackman Hall
Wed Apr 8, 15, 22, 29, May 6
6:45–8:45pm
What is Postmodernism? Toronto writer and critic Dot Tuer presents an informal lecture/seminar series that will survey some of the artists and ideas that came to prominence in the 1980s. The lively five-part course will examine a broad range of artistic approaches (film, video, installation, street art and performance, among others), while focusing on the importance of technology and mass culture. Current debates around appropriation (the 'borrowing' of ideas and images) and identity politics (the centrality of racial, ethnic and/or sexual identities in art making) will be discussed. Although Canadian art will serve as a framework, the course will also clarify the influence of European and American trends and theories. Fee: $75, Mem/sen/stud $65.

The Great Museums
Dr. Francis Broun
Jackman Hall
Mon Apr 27, May 4, 11
(A) 1:15–3:15 (B) 6:45–8:45
Visiting abroad this summer? Or perhaps you'd like to renew acquaintances made during previous travels. Join popular lecturer Francis Broun for a lively armchair tour of the histories and riches of some of Europe's finest treasure houses of art: the Uffizi in Florence, the Rijksmuseum in Amsterdam and the Mauritshuis in The Hague, and the new Musée d'Orsay in Paris. Fee: $50, Mem/sen/stud $45.

Treasures of French Art: Baroque to Rococo
Dr. Francis Broun
Jackman Hall
Wed May 13, 20, 27, June 3, 17
(No classes June 10)
(A) 1:15–3:15 (B) 6:45–8:45
Dr. Broun continues his series of survey courses with a discussion of the two great geniuses of 17th-century French painting, Nicolas Poussin and Claude Lorrain. The Baroque period comes to a climax in the overwhelming splendour of Versailles, where the arts combined to glorify the Sun King, Louis XIV. By contrast, the Rococo is characterized by grace, intimacy and occasional frivolity, as seen in the work of such intriguing masters as Watteau, Chardin, Boucher and Fragonard. Fee $75, Mem/sen/stud $65.

To purchase tickets:
In Person: Visit Education's Registration Office in the Gallery School (Mon–Fri, 8:30am–5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series.
Telecharge: 979-6601 during office hours (VISA, MC, Amex). Tickets held for pickup *post-payment*. *Dundas Street Entrance*. General admission seating. No refunds.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at Information. Free with admission. For group tours 979–6601
Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat & Sun 2*** & 4pm

En français: le dimanche à 14h30, le mercredi à 18h45.
Rendezvous with Art* Wed 6pm
Half-hour tour plus informal discussion. Free.
Artful Conversation** Fri 11:15
Half-hour tour, coffee and conversation. Free for seniors.
Signed Talk*** For the hard of hearing: last Sat each month at 2. Please register a minimum of one week in advance. Call Cathy Newton, Canadian Hearing Society: 964–9595, voice 964–2243 TDD.
NB: No tours Apr 17.

Special Programs

A New Look at Old Masters
Wed Apr 8, 9:30am and Sun Apr 12, 11am
Rediscover our Flemish and Italian Baroque collection in a dramatic new installation. **Art in the Morning, Wed Apr 8, 9:30am:** Refreshments followed by a tour with education officer David Wistow. Tickets $7.50, Members $6. **Sunday Start with Art, Sun Apr 12, 11am:** Continental breakfast plus a tour with a docent. Tickets $10, Members $8.

Exhibition Design
Sun May 10, 11am and Wed May 13, 9:30am
Join exhibit designer Merritt Price for a behind-the-scenes look at how his team prepares for an exhibition installation. **Sunday Start with Art, Sun May 10, 11am:** Continental breakfast plus a talk. Tickets $10, Members $8. **Art in the Morning, Wed May 13, 9:30am:** Refreshments followed by a talk. Tickets $7.50, Members $6.

NB: Advance tickets required (prices incl. GST). Space is limited so register early. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977–0414 ext263.

Concerts

Sunday Concerts
Apr 26, 3pm
Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: CFMX Scholarship Winner's Concert features Krista Buckland on the violin. Media support by **Royal de Versailles Jewellers** in association with **96.3 CFMX-FM 103.1.**

Films

Noon-Hour Films
Fridays, 12:30pm in Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Apr 3
Meanings and **Landscape**
(1985 col. 30 min each) The first two episodes from the English series *Looking into Paintings* investigate how paintings have been interpreted and reinterpreted through the ages, and examine landscapes through Constable's *The Hay Wain*.

Apr 10
Portraits and **Still Life**
(1985 col. 30 min each) The third and fourth episodes in the series trace the history of portraiture and still life painting.

Apr 24
Narrative and **Abstract**
(1985 col. 30 min each) The final two episodes examine narrative and abstract art.

For Kids

Hands On
Sun, to May 31, 12–4pm
Kids (4-12) and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light – then connect these experiences to the Gallery's contemporary and Old Master works. Pick up tickets for hourly sessions at Information (first come, first served). A parent/child program free with AGO admission.

Family and Community Studio
Sun Apr 5,12 & 26, 1–4pm
Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of **Crayola®** brand products. NB: No studio Apr 19.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverley St. 979–6621.

Advanced Studio
Sat, to Jun 6, 9am–1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Scholarships available. Fee: $300; $250 Members. Program generously funded by the **Eaton Foundation**. Shell Canada Scholarship Program supported by **Shell Canada Limited**.

Adult Studio
Wed & Thu Apr 1–Jun 4, 7–10pm
Ten-week courses for beginners and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking, watercolour, sculpture, video production and a drawing course for francophones. Registration in person or by mail (cheques should be postdated to first day of class). Fee: $200; $150 Members.

Summer Children's Studio
Mon–Fri, Jul 6–31, 9:30–3:30
We're gearing up for another exciting Summer Children's Studio program. Classes run each day from 9:30 to 3:30 (extended care is available from 8am to 5pm at no additional cost). Students work in the sculpture, painting and printmaking studio areas. Summer Studio dates for this year are July 6–17 (8-10-year-olds) and July 20–31 (11-13-year-olds); 14–18-year-olds have the option of attending for either two weeks or an entire month for an extended painting course.
Registration: Wed, May 6, 7–9pm (in person, first come, first served only). NB: Space is limited.

New for '92!
VideoCamp: Art in Motion
Two-week courses on video production, editing and TV for 8-10s, 11-13s and 14-18s. Call 979–6621 for more details. Fee: $300, $250 Members.

The Grange

Described as "the handsomest of all the surviving houses of colonial York," The Grange was built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens. The building's stately symmetry and columned portico were a declaration of the owner's position in government and society. The elegant ballroom rang with the music and laughter of lively parties, and the dining room resounded with the political controversies of the day.

When The Grange was bequeathed to the Art Museum of Toronto (later the AGO) in 1911 as its first permanent home, the house began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of early 19th-century Upper Canada, The Grange evokes the style and elegance of a bygone era. Travel back in time with a visit to this distinguished historic house. Free with Gallery admission. For tickets, information, adult tours, call 977–0414 ext237. A Volunteer Committee project.

Candlelight Dinners at The Grange
Apr 30, May 28
Sir John A. MacDonald dined here. So did Oscar Wilde, Winston Churchill, and Queen Juliana, too. Now AGO Members and their guests can join this illustrious group. Enjoy an elegant seven-course dinner, served banquet style, in the candlelit ambience of Toronto's most distinguished historic house. Tickets $63, including wine, taxes and gratuities. Catered by the Kettledrum Committee. Details and reservations: 977-0414 ext237.

Grange Luncheon Lectures
Enjoy a tasty, light lunch as a prelude to an entertaining lecture on aspects of 19th-century life. During the current series, we will be meeting some 19th-century literary lions and intrepid thespians. Tickets $16, Members $14.

Lt. Governor Simcoe (alias Joe Coté) came to tea at The Grange in February.

On the Road with Charles Dickens
Thu Apr 9, 11am
To paraphrase the author himself, "Dickens was dead to begin with. There is no doubt whatever about that." Then what is he doing at The Grange, huffing that he is appalled by "the wild and rabid toryism of Toronto." He mitigates his criticism somewhat by adding that "the town is full of life and motion, bustle, business and improvement . . . and well adapted for wholesome exercise at all seasons." Professor Bruce Lundgren of the University of Western Ontario's English department is responsible for Mr. Dickens's reappearance in Toronto. We anticipate a lively lecture.

Roughing It in the Backwoods of Upper Canada
Thu Apr 23, 11am
It would be hard to find a more literary, scribbling family than that of Thomas Strickland, gentleman, of Southwold, Suffolk. Seven of his nine children became published authors. His youngest daughters, Catherine Parr Trail and Susanna Moodie, produced two great Canadian classics: *The Backwoods of Upper Canada* and *Roughing It in the Bush*. Both married the younger sons of landed gentry lured to Upper Canada by the promise of land grants. Professor Michael Peterman, of Trent University's English department, has been researching the lives and times of Catherine and Susanna and hopes to publish a collection of their letters. He will share his insights into the characters of these remarkable women.

Young Associates

Young Associates of the AGO brings art and young people together through multifaceted educational and social programs followed by dynamic discussion. AGO member-

AGO CALENDAR • APRIL 1992

1 Wednesday
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

2 Thursday
12:15&2 Tour

3 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7&9pm ***Rockumentary***

4 Saturday
2&4pm Tour

5 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

7 Tuesday
12:15&2 Tour
7&9pm ***Rockumentary***

8 Wednesday
9:30am ***Art in the Morning***
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
Course: ***Postmodernism***
7:30pm Tour

9 Thursday
11am ***Grange Luncheon Lecture***
12:15&2 Tour

10 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

11 Saturday
2&4pm Tour

12 Sunday
11am ***Sunday Start with Art***
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français
Exhibition closes
The Artists' Mecca: Canadian Art and Mexico

14 Tuesday
12:15&2 Tour
7pm ***German Avant-Garde Film***

15 Wednesday
12:15&2 Tour
6pm Rendezvous with Art
6:30pm ***Young at Art***
6:45pm Visite en français
Course: ***Postmodernism***
7:30pm Tour

16 Thursday
12:15&2 Tour
7pm ***German Avant-Garde Film***

17 Friday
Exhibition opens
Recent Acquisitions
Apr 17–Jun 28

18 Saturday
2&4pm Tour

19 Sunday
12–4pm Hands On
2&4pm Tour
2:30pm Visite en français

20 Monday
(AGO & retail shops closed for Easter)

21 Tuesday
12:15&2 Tour

22 Wednesday
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
Course: ***Postmodernism***
7:30pm Tour

23 Thursday
11am ***Grange Luncheon Lecture***
12:15&2 Tour
7pm ***German Avant-Garde Film***

24 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm ***Back & Forth Film Series***

25 Saturday
2pm Signed Tour
4pm Tour

26 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français
3pm ***Sunday Concert***

27 Monday
1:15& 6:45pm Course: ***Great Museums***

28 Tuesday
Art Rental special installation ***Multiples*** opens
12:15&2 Tour
7pm ***Back & Forth Film Series***

29 Wednesday
9:30am ***Gallery Hopping***
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
Course: ***Postmodernism***
7:30pm Tour

30 Thursday
12:15&2 Tour
7pm ***Back & Forth Film Series***
7–9pm ***New Members' Party***

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ship a prerequisite; YA membership $15, $5 for students. Information/tickets: 977–0414 ext433.
NB: Programs subject to change.

Young at Art
Young at Art is an educational program held the third Wednesday of each month.

Design Exchange
Wed Apr 15, 6:30pm
Join us in a decorative arts tour of the new Design Exchange, which is currently under renovation.

Ceramic Art
Wed Jun 17, 6:30pm
Come along on a tour of erotic ceramic art at the George R. Gardiner Museum of Ceramic Art.

Special Events
SkyDome Tour
Tue Apr 7, 6:15pm sharp
Join us for a private tour of the art and architecture of the SkyDome. Meet at 300 Bremner Blvd., gate #2. Tickets $7; $10 non-members.

Artcycle '92
Sun May 31
Why run when you can ride? Stay tuned for more details.

YA Membership Series
This series offers YA members an exclusive behind-the-scenes glimpse of the AGO.

Hidden Treasures
Tue May 12, 6:30pm
Tour the AGO's conservation lab with a conservator, who will explain the process and show examples. NB: Space is limited.

Gallery Hopping

A Volunteer Committee project.

Hidden Treasure in Old Toronto
Tour of St. Anne's Church
Wed Apr 29, 9:30am–3:30pm
David Wistow conducts a tour of St. Anne's Anglican Church, splendidly decorated by three members of the Group of Seven 70 years ago. Our visit will be enhanced by a presentation of choral music. Following lunch, we tour a gallery of contemporary art and a restorer's studio.

Montréal Revisited
May 20-22
When did you last explore the Montréal art scene? Have you seen the new Desmarais Pavilion at the Musée des beaux-arts? Are you familiar with the new Chinese Garden in the Botanical Gardens or the Canadian Centre for Architecture? You can't have seen the yet-to-be-reopened McCord Museum! Two private collections and a corporate collection are among the many other surprises. The pièce de resistance will be the opening day of the James Wilson Morrice exhibition. So ride with us and rediscover Montréal.

Picasso in Philadelphia
June
Come with us to fabulous Philadelphia in early June. Highlights will include an important exhibition of 150 Picasso works at the Philadelphia Museum of Art, focusing on the still-life genre to which the artist returned throughout every period of his career. We will also tour the Barnes Collection with its outstanding collection of Impressionist and 20th-century European art.

NB: Advance purchase tickets. No refunds. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977–0414 ext263.

Travel AGO

Roman Holiday
The Arts of Rome & Roman Circle
May 2–15
The lovely and historic Hotel d'Inghilterra, near Via Condotti and the Spanish Steps, will be home during our stay in Rome, so we can easily walk to nearby antique shops, boutiques, private galleries, restaurants and cafés. Our resource person in Rome, Signora Claudia Sanfelice, has arranged for a private viewing of priceless masterpieces and an exclusive after-hours tour of the Sistine Chapel. We also have tickets to hear *Cavalleria Rusticana* at the Teatro del Opera. During our three-day circle of Rome, we will visit the Etruscan Necropolis, the museum in Tarquinia, plus splendid villas and gardens near Viterbo. Then we are invited to the estate of Count Floridi in Otricoli, where an ancient town and Roman amphitheatre are part of the grounds. We will stay two nights in the Frascati area to enjoy the magnificent scenery, volcanic lakes and vineyards, medieval castles and abbeys, and to savour the renowned local cuisine and wines.

Germany: A New Era
Sep 11–23
Join us for a study in contrasts in the new Germany. Tour *documenta IX*, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendam, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Chicago Interlude
Oct 15–18
A Triple-A tour – art, antiques and architecture – ensures pleasure as well as learning for participating AGO Members. We will stay close to Chicago's Magnificent Mile, rich with galleries, shops and restaurants. If more is required, the new addition to the already famous Shedd Aquarium should complete a very exciting tour.

Down Under
Nov 5–27
Come hop along on a colourful 23-day tour of Australia and New Zealand, both countries of spectacular landscape and the home of Maori and Aboriginal cultures. We will visit Australia, the Great Barrier Reef and the North and South Islands of New Zealand. Fly with us on Air Canada and Qantas.

Coming in 1993...
Study Tour in Bath • England in March–April • Exotic Turkey in May

Shops and Services

Art Rental and Sales Gallery
Some of the best-known collections in the city started with the Art Rental and Sales Gallery. Why not start your own collection today? Our selectors have been busy, and there is a wide variety of works available from which to choose. Come see our special theme installation, "Multiples," opening on April 28. We're at 35 McCaul Street, 2nd floor, (Tue to Sat 10:30 am–4 pm, Sun 1–4:30 pm). A Volunteer Committee project. 979-6658.

The Impulse Shop
Our handcrafted oval Shaker boxes with wood veneers and copper tacks are made by traditional Shaker techniques. These boxes make beautiful accent pieces and a wonderful storage place for curios and mementos. They come in three useful sizes, in beech and black. Use seed cards to mail the gift of spring to friends; there are also pressed flower kits, seed display envelopes and edible seeds. Hand decorated Spots Pots from Nova Scotia, "funky" flower pots, provide a home for the seeds. Each pot is kiln fired for a durable glass surface good for use outside or indoors, and comes with a water resistant saucer. And begin early to organize your gardening in a gardener's yearbook. A Volunteer Committee project. 979-6636.

The Jewellery Shop
If you are looking for that special sterling silver bangle, or a unique sculptured bracelet, our selections are both elegant and eclectic. They include a wonderful array of new baby gifts that are truly original. Stan Beirns does delicate silver designs inspired by the theatre and ballet, and Barbara Feldman's fun and affordable pins and earrings are always very popular. A Volunteer Committee project. 979-6635.

Carol Marino's *O No! More Flowers!*, a 1988 toned silver print, is featured in the Art Rental and Sales Gallery's exhibition "Multiples", courtesy of the Jane Corkin Gallery.

The Book Shop

Accordian-Fold Book for *The Umbrellas* by Christo, photography by Wolfgang Volz

WORLD-RENOWNED ARTIST CHRISTO TAKES ADVANTAGE OF the accordian-fold format to present a series of painted photographs commemorating his monumental art installation, *The Umbrellas*. A beautiful work of art in its own right, this book commemorates what will surely be remembered as one of the most extraordinary art displays of the 20th century.

The Reproduction Shop

Jack Bush's 1934 watercolour from his Bermuda period, entitled *St. George's*, makes a warm, colourful poster.

Don't let the recession get you down! We'll help you freshen up your decor with affordable posters and reproductions. We have exciting new images by Chagall and Klimt, *Les Amoureux de Vence* and *The Lovers*. And Jack Bush's *St. George's 1934* from his Bermuda period is being carried exclusively by the shop. Be inspired, as Freddy Mercury of Queen was, by Richard Dadd's *The Fairy Feller's Masterstroke*. Or how about some old favourites, such as Augustus John's *The Marchesa Casati* or Diego Rivera's *The Flower Carrier*. A wide range of framing services are also available. Members' discount on $10+ sales. A Volunteer Committee project. 979-6607.

Donor Cards
Commemorate birthdays, anniversaries or other occasions via Gallery donations. The person/family to be honoured receives a special acknowledgement card. Tax receipts are issued for $5+ gifts. Please include the following with your donation and forward to the AGO's Volunteer Office: a) your name and address b) occasion to be honoured c) recipient's name and address d) cheque payable to Art Gallery of Ontario. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Research Library & Archives
Located in handsome new quarters, Toronto's premier art research library and archives is a combined resource for research and information. Appointments are recommended.

AGO Restaurant
The elegant new restaurant and bar-with-a-view offer a light yet innovative menu with a variety of specials. A feast for the senses at sensible prices.

AGO Café
Fresh salads, sandwiches and other treats.

Members' Lounge
Art magazines and changing exhibitions by Art Rental. Temporarily located beside the AGO Café. Special menu. Licensed. Open during Gallery hours for Members and their guests.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquiries welcome.

New Members' Party
Thu Apr 30, 7–9pm
Come and join a special party to welcome new Members to the Gallery. All Members are welcome to attend. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door.

Bring a Friend
Members are invited to bring a guest for free on each visit to the Gallery this year. (Please present your membership card.) Come and enjoy the refurbished Old Masters galleries, special installations on Krieghoff and J.E.H. MacDonald in the Canadian historical wing, plus a special exhibition featuring works from the AGO collection – *The Artists' Mecca: Canadian Art and Mexico* until April 12.

ART GALLERY OF ONTARIO

AGO NEWS

APRIL 1992

AGO Launches Canada-wide Functional Sculpture Competition

View of the Vivian and David Campbell Sculpture Terrace, the destination for the winning competition entries.

THE VIVIAN AND DAVID CAMPBELL SCULPTURE TERRACE is a stepped, outdoor space that wraps around the second floor of the Gallery's new Chalmers Wing. Overlooking Grange Park, this attractive open air gallery will open to the public next year and will be installed with three to four large-scale steel sculptures from the Gallery's contemporary sculpture collection.

Thanks to the generous financial support of Vivian and David Campbell, the Gallery recently announced an exciting two-stage competition to create individual functional sculpture pieces that will complement the works from the permanent collection to be installed on the terrace. Within the competition's loosely defined conceptual framework, proposals for individual objects may include interpretations of seating, tables, lighting and containers. The individual pieces of functional sculpture to be commissioned will be works of art in their own right, and will be acquired for the Gallery's permanent collection. Some pieces may also be reproduced for retail sale.

This competition is open to all practising professional artists, architects and designers who are Canadian citizens or landed immigrants. A copy of *Guidelines for the Functional Sculpture Competition*, which includes an entry form and a simple scale drawing of the space, may be obtained by calling 979–6603. Deadline date for initial submissions is May 1.

Vivian and David Campbell

THE ART GALLERY OF ONTARIO IS GRATEFUL TO VIVIAN and David Campbell for their ongoing enthusiastic support and vision. The Campbells have given many works of art to the Gallery, among them 21 drawings, sculptures and assemblages by Canadian artist David Rabinowitch, a number of A.Y. Jackson drawings, and a wealth of important Canadian, American and European works in a variety of media.

In addition, Mr. and Mrs. Campbell have loaned works from their collection to the Gallery. For example, more than a dozen outstanding examples of Memphis Milano art glass by Ettore Sottsass and Marco Zanini are now on display in special showcases in the Gallery's newly refurbished restaurant.

The Campbells are strong supporters of the Gallery's Stage III expansion project and have sponsored two spaces within it: the Vivian and David Campbell Sculpture Terrace, and the Vivian and David Campbell Gallery, which will be installed with 20th-century art.

Vivian and David Campbell are exemplary philanthropists and patrons of the arts. David Campbell has been an active member of the Gallery's Board of Trustees since 1987 and is currently chairman of the Marketing Advisory Committee.

Brotherhood/Sisterhood Week

The Honourable Henry N.R. Jackman (right), lieutenant-governor of Ontario, and AGO director Dr. Glenn Lowry admire the activities at the Anne Tanenbaum Gallery School.

THE CANADIAN COUNCIL OF CHRISTIANS AND JEWS launched their 43rd annual Brotherhood/Sisterhood Week at the Art Gallery of Ontario, February 16–23, 1992. The Honourable Henry N.R. Jackman, lieutenant-governor of Ontario, and Mrs. Pauline McGibbon, the Council's national co-chairperson, were on hand to greet parents and children participating in the Anne Tanenbaum Gallery School's Intercultural Family Art Day. Youngsters were encouraged to think about the variety of "colours" in Canada – racial and cultural – and to create an artwork to express the spirit of better understanding.

In Remembrance

Charles McFaddin (1910–1991)

Before the computer age, registrar Charles McFaddin (on the left) developed the first systems for collection management at the Gallery.

AGO STAFF, VOLUNTEERS AND A WIDE RANGE OF friends mourn the recent death of the Gallery's retired registrar. Charles E. McFaddin was the first person to formally hold this important position at a Canadian art museum, and the systems he developed for accessioning and documenting works of art in the collection laid the foundation for collection management at the Gallery.

Born in Millbrook, Ontario, Charles McFaddin served overseas in World War II. After studying in Oxford, England, he received his MA from the University of Toronto in 1953. His thesis was the first learned paper on the Sharon Temple, and he later played a key role in this historic building's renovation.

During Charles' career at the AGO (1953–1975), he also pioneered the development of Extension Services, taking art exhibitions to remote parts of the province. He lectured widely to community groups, where his informal and friendly talks were enthusiastically received.

Outside his professional life, Charles McFaddin will also be remembered as a passionate, regular supporter of concerts, theatre peformances and art exhibitions in Toronto. He collected the work of Canadian artists such as Fournier, Nakamura, Meredith, Wieland, Varley and Shadbolt, and in 1985 gave seven works from his personal collection to the AGO.

In retirement, he returned to an artistic activity he practised in Europe during the war: painting in watercolour. During the eighties, he became a familiar sight around town, painting the historical buildings of the old Toronto he loved so much.

At the Art Gallery of Ontario, Charles will be remembered affectionately as a loyal and conscientious colleague, and as a gentle, thoughtful person. Though modest by nature, he championed the cause of visual arts in Canada, the importance of art to society and freedom of expression.

– William J. Withrow, Director Emeritus

General Information

Admission (Construction Sale)
Adults $1.50
Seniors 75¢ with cards/Fri FREE
Students 75¢ (full-time with cards)
Family (2 adults & children under 19): $3
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977–0414
Membership: (416) 979–6620

Membership
Individual $45 Family/Dual $60
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. VISA, MC, Amex.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979–6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979–6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled
Wheelchairs available (limited number). Signed talks last Saturday each month.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm.

Gallery Shops
Mon to Sun 10:30–5:30, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

Edward P. Taylor Research Library & Archives
Tue to Fri 1:30–4.45pm.

AGO Café
Mon to Fri 8:30am–5:30pm, Sat & Sun 10am–5:30pm, Wed to 9pm.

Members' Lounge
Open to Members and guests during Gallery hours. Service from noon.

AGO Restaurant
Tue–Sun 12–5 (lunch 12–2.30). Wed dinner 5–8:30pm. 979–6612.

Parking
Special rates available at Village by the Grange (McCaul St) for AGO visitors. Mon–Fri $1/hour (maximum $6; $3 after 5pm). Weekend day rate $3 Sat, $2 Sun. Tickets validated at AGO Information.

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